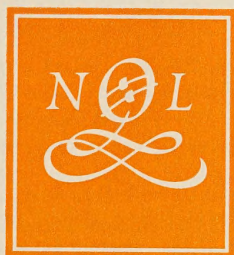


The Book Club of California
Quarterly News-Letter

VOLUME LIX

NUMBER 2

SPRING 1994



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Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. Members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$17.50 in each membership category) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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A New Look at the Grabhorn Press Ephemera

Alfred W. Baxter

Part I

An Overview of Grabhorn Production

After operating printing shops in Seattle and Indianapolis, Edwin Grabhorn came to San Francisco after Christmas in 1919. With his brother, Bob, younger by eleven years, he operated the Grabhorn Press over the forty-five years between 1920 and his retirement in 1965. The products of the Press were of four types (collectively exhaustive but not quite mutually exclusive).

First of all, there were about 350 books, many printed on handmade paper from handset type with splendid initials, illustrations, and bindings. Eighty of these books were produced for the Grabhorns' own account as publishers. Of the balance, thirty-seven books were printed by the Press for resale by other publishers: Random House, John Howell, David Magee, and The Book Club of California, among many others. Additionally, 133 books were printed (often in the nature of a vanity press) for individual authors and sponsoring organizations. The latter publications included corporate histories, Hamlin School year-books, slim volumes of verse, and family reminiscences.

The second type included printing of business items for commercial firms. The third was serials such as The Book Club of California *Quarterly News-Letter* and the *Bohemian Club Library Notes*. The fourth category of production comprised handsome ephemera of at least eight major types to be described later. It should be emphasized that each category of printing served different social purposes espoused by overlapping classes of clients.

The professional success of the Press came early as corporate advertisers and seekers after elegant private printing came to the Grabhorns. Given the enduring critical success of the Press and the extensive body of comment about it, what more may be said, or indeed, needs to be said?



Three Answers are Offered

1. The 637 formal descriptive entries in the bibliographies, even when combined with the 242 works which are cited therein but not described, form a seriously limited roster of Grabhorn productions. Because there was no way the Grabhorns could have made a living on the basis of the volume of work reported by the bibliographers, and because the firm did stay in business for almost half a century, there is a problem of the "missing mass." The four bibliographers (Elinor Heller, David and Dorothy Magee, and Robert Harlan) were aware of the incompleteness of their work, particularly with respect to standard commercial printings and the abundant ephemera. There is some hope that an appreciable fraction of the regular commercial printing done by the Grabhorns—billing forms, labels, letterheads, book announcements, annual reports, girdle advertisements, art gallery invitations, and the like—will be found. Thus far I have found several hundred commercial items not earlier recorded.

2. There is considerable hope that almost all of the as yet unrecorded ephemera will be found to the extent that examples of these fragile items have flowed to library holdings or remain in accessible private collections. Within only four collections, I have already examined over 2,000 different pieces of ephemera not recorded in the bibliographies, and I expect to find substantial

numbers beyond these as I seek well beyond the Bancroft, the Huntington, Mills College, and the California Historical Society collections. This brief essay constitutes a kind of progress report on continuing investigations into the scope and character of unexamined ephemera and into the bibliographic and historical implications of the findings. The Mills College collection alone has enlarged the original Grabhorn bibliography by twenty-eight percent.

Figure 1 provides a quantitative summary of Grabhorn jobs distributed by types using only the bibliographies and the Mills College materials.

Figure 1 The Distribution of Grabhorn Jobs by Type

	Books	Commercial	Serials	Ephemera	Total
1. Described in Bibliographies	341	41		255	637
2. Cited in Bibliographies	4	23	129	86	242
3. Subtotals	(345)	(64)	(129)	(341)	(879)
4. Percentages	39%	7%	15%	39%	100%
5. Newly Identified		105		141	246
6. Revised Totals	345	169	129	482	1,125
7. Revised Percentages	31%	15%	11%	43%	100%

As further additions are made in line five, line six will reflect further increases in the known size of the Grabhorn output. Line seven will track measures of product mix and will document more fully my first discovery that the Grabhorn Press was mostly in the business of printing ephemera, and overwhelmingly so if one uses jobs and not pages as a measure.

3. With a much-enlarged and more reliable sample of the totality of Grabhorn work available for study, it will be possible to reevaluate both the scale and proportions exhibited within the corpus and thereby improve our capacity to understand the social, cultural, and economic environments within which the Grabhorns so notably flourished. For bibliophiles who have an interest in the Grabhorns, such improvements to our scholarly apparatus may not be trivial if they support improved answers to such questions as: What did the Grabhorns do? Why, how, and with whom did they do it? What cultural purposes did the Grabhorns serve over their long and productive careers?

Limestone Caves and the Snows of Yesteryear

Recall that there was relatively little book work at the beginning. Book editions of one thousand or more were rare, and printings of even four hundred were uncommon. Some ephemera were printed in single copies on vellum; keepsakes and handouts to The Roxburghe Club of San Francisco and the Zamorano Club ran fewer than fifty copies. Christmas cards and commercial pieces (relocation notices, We-are-having-a-sale, Come-see-Ransohoff's-new-Spring-dresses) have mostly, but not entirely, gone the way of such transitory matter while almost all of the books and serials can be found in The Bancroft Library, in other libraries, and in private collections. Further, there is an active trade in the national rare book market. *Leaves of Grass*, for example, slightly rubbed, near fine, is offered on San Francisco's Sutter Street at \$2,500. It is the stock of yet-to-be-discovered ephemera, a stock of still unknown size, that offers real hope to students of the interactions between the Grabhorns' fine printing and the elaborations in California of a more comprehensive cultural life.



Part II of this article, CONCLUSION, will appear in the next issue of QN-L.

Alfred W. Baxter was raised in San Francisco and educated at Stanford University, the University of California at Berkeley, the University of Chicago, and at the University of Zurich. He was president of an international management consulting firm and a founder and wine maker of Veedercrest Vineyards, whose limited-production wines were cellared at such places as the White House, Buckingham Palace, Maxime's, and The Vatican. Currently, in his Oakland retirement, he practices as a social historian and occasional versifier. For Grabhorn correspondence, his address is 5963 Wood Drive, Piedmont, California 94611.

The White Knight Press of A. Grove Day

Richard H. Dillon

After completing the computer-assisted re-cataloging of The Book Club of California's book collection,* the Library Committee recently turned its attention to the more difficult task of reorganizing our treasure of miscellaneous examples of printing, not all of which are "fine." It is this ephemera collection which makes the library of The Book Club of California unique. And the

* See "Byting The Book Club Library," by David C. Weber, *QN-L*, Winter 1992, Vol. LVIII, No. 1

ephemera collection is to some members, including this writer, as important as our collection of bound books.

The pamphlets and evanescent job work of announcements, invitations, greeting cards, and so on, demonstrate the astonishing diversity of printing, whether viewed as craft or art, and document The Club's scholarly interest in all aspects of the printed word, not just an elitist concern for Grabbhorniana.

So the time seemed appropriate for me, belatedly, to forward to the Library Committee what I hope will be only the first of many new additions to re-invigorate our ephemera collection. It is a donation by the printer-publisher A. Grove Day, of a generous sampling of the output of his modest, but very interesting, White Knight Press of Honolulu. Grove entrusted to me thirty-one chapbooks, keepsakes, and other items. (The press's short-run imprints rarely turn up in antiquarian booksellers' catalogs, although Oregon Territorial Books recently offered three chapbooks in the Northwest Series for \$175.00. These three titles, alas, are not among those of the gift collection.)

Arthur Grove Day, Senior Professor Emeritus of English at the University of Hawaii, is one of those distinguished "split personalities"—like the late University of California paleontologist Dr. Charles L. Camp—who are as much at home in historiography as in their own "proper" fields of research, teaching, and writing. Indeed, English professor Day has become the Dean of Hawaiian historians. Members will recall his article, "Two Centuries of 'Cook Books'" in our *Quarterly News-Letter* for Winter 1979.

But what distinguishes Grove Day from, say, Charlie Camp is his pride in being a printer (and publisher), albeit on a small scale. In both his *Who's Who In America* and *Directory of American Scholars* biographical sketches, Professor Day accords his printing avocation almost equal billing with his teaching and writing profession. To him, a "concurrent position" to his professorship at Manoa is his proprietorship of the White Knight Press for half a century, 1940-1990.

Grove Day was born in Philadelphia in 1904 and eventually earned his bachelor's degree (and a Phi Beta Kappa key), his Master of Arts degree, and his (1943) doctorate (in English) at Stanford University. Both his master's thesis and his doctoral dissertation were on the subject of American Indian poetry. But Day was a writer before he became a professor. He got his first public library borrower's card in Philadelphia when he was six or seven years old. As a Boy Scout at age 12, he edited his troop's newspaper, and he was later editor of his high school paper. Early on, he became a free-lance writer, penning stories for children in St. Nicholas magazine.

Day was a research assistant and young instructor at Columbia and Stanford, but after four years on The Farm, he headed for the Hawaiian Islands.

From 1944 until he retired, he taught English there. He also became a visiting scholar (Fulbright and Smith-Mundt) in Australia and in both Barcelona and Madrid.

According to Day, his first book remains his best book. It was *Boltonian*, a Borderlands study, *Coronado's Quest*, published by the University of California Press in 1940 and since reissued in cloth and paperback. But his field of expertise soon shifted to the literature of Hawaii and the Pacific, including Australia, although he retained what we might call sub-interests in Californiana, Meso-America, the Southwest, and in American Indian literature and history.

In addition to the texts of his White Knight Press imprints, over the years Day has written, co-authored, or edited some forty-five books for major publishers. Among his collaborators are novelist James A. Michener, historian R. S. Kuykendall, and University of Hawaii Librarian Emeritus Carl Stroven.

It is difficult for me to single out one of Day's books over the others because so many of them have enlightened me on what we might call the Sandwich Islands aspect of writers from Melville and R.L.S. to Jack London and Louis Becke, not to forget such non-literary Pacific adventurers as the pirate Bully Hayes. *Rascals in Paradise*, however, which Day wrote with James Michener, is probably my favorite. I have certainly kept my copy close at hand for thirty-six years.

I became a book reviewer for Joseph Henry Jackson of the San Francisco Chronicle in 1951. But his successor, Bill Hogan, snagged *Rascals* for himself. He called Day and Michener the most efficient collaborators since Nordhoff and Hall. I fell back on the *Library Journal* in New York and, according to the *Book Review Digest*, I had this to say about the volume, among other things, on June 15, 1957: "It is a splendid example of the curious, colorful characters, most of them escapists, who have peopled—and who still inhabit—the South Pacific."

But we of The Book Club today are grateful to A. Grove Day the amateur printer, not just to the professional writer. And we use the once-French adjective, *amateur*, in its original sense—to indicate a lover of printing; one who has seriously engaged in the craft for pleasure rather than for profit or professional advancement. There is nothing "amateurish" about such dedicated letterpress hobby printing. Printing as an avocation is a laudable pursuit, as is self-evident in the subject matter as well as in the painstaking design and presswork of the White Knight Press imprints.

The White Knight Press should not be confused with the White Rabbit Press inspired by poet Jack Spicer and carried on by Joe Dunn and Graham Mackintosh. Day's enterprise is named for Lewis Carroll's chivalrous chessman,

of course, in *Through the Looking Glass*. It is described in *A Third Book of Pressmarks* (Napanee, Indiana, Press of the Indiana Kid, 1962).

Although long identified with Hawaii, the White Knight Press was born at Stanford University in 1940. However, the Press had a long gestation period and, in a sense, was conceived many years earlier and a couple of thousand miles back East. Day had an excellent printing teacher for two years at East Orange High School in New Jersey. He is proud, to this day, of his journeyman's certificate earned during this early plunge into printing.

Grove wrote me from Honolulu, "I always wanted a hobby press and in 1940 was challenged to make a start. I went into partnership with Charles Donald O'Malley and, under the guidance of Hartley E. Jackson, a fine teacher at San Jose State, bought a small proof press and one or two cases of Garamond type. All the work was set up by hand, letter by letter, space by justified space, line by line; inked by hand and impressed by roller on a flat bed in a form locked by quoins in a chase. The press usually reposed on my big desk at Stanford and the cases were stored under the daybed. With the aid of Ralph Polk's *The Practice of Printing*, I gradually taught myself the elements of the 'art preservative of the arts....'"

"Now the question rose, what should we print?" The Master of the Press turned to his Printer's Devil, C. D. O'Malley, later to become Professor of Medical History at UCLA, but then working for four bits an hour on the WPA's Sutro Library cataloging and reprinting project. At the Sutro Branch of the California State Library, O'Malley discovered (just as I would do in 1950) the fascinating Sir Joseph Banks Collection of manuscripts and related materials by and about that amateur naturalist, who sailed with Captain James Cook on his first Pacific voyage. Later (1778-1820), he served as President of the Royal Society in London. "It was said that his voluminous papers were arbitrarily divided into fourths and auctioned off separately. I believe the Mitchell Library in Sydney, like Sutro, has another fourth," wrote Day. (Besides Sutro and the Mitchell, serious students of Banksiana must use the Natural History Division of the British Museum.

In their first series of publications, Day and O'Malley printed the text of a half-dozen letters and London newspaper clippings of Banks's day. One of the former was a letter to Sir Joseph from James Smithson, a prisoner of war in Hamburg (1808), begging him to use his influence with the French to secure his release. Smithson, of course, founded our Smithsonian Institution. (The Book Club is a fortunate recipient of the last copy of this imprint.)

The richness of the Banks material enabled Grove Day to write an essay on the first fur traders on the Pacific Northwest Coast. It appeared in the *U.S.*

Naval Institute Proceedings, December, 1941. But Day considers his early "masterpiece" to be a non-Banks item, a bound reprint of Adolph Sutro's 1860 essay, *A Trip to Washoe*. (Alas, our Library lacks this title.)

When Professor Day joined the University of Hawaii faculty in 1944, he had to leave his desk-top proof press in California. But as soon as he could, once the War was over, he bought a larger outfit—"and set up the first private press in the Hawaiian Islands since the days of the missionaries." We do not know what the proprietor of the White Knight Press picked up from the example of the Lahainaluna mission-printers on Maui, but he learned a great deal during his ten years as a member of the Honolulu Club of Printing House Craftsmen. He sold his press and bought a more complete print shop.

During the 1950s, Day's departmental chairmanship took up all of his type-sticking time, so he sold the shop to the fledgling School of Journalism of the University of Hawaii. Its head, Robert Lee Scott, became infected with Day's enthusiasm for letterpress printing. He read all the books that he could find on the subject; acquired more presses and equipment; and taught a course in typography. "All this," writes Day, "was the origin of the present large-scale printing facilities on the Manoa campus."

Only when he retired at age sixty-five in 1969 was the Master of the Press, then living with his wife in Arcadia, a Honolulu retirement community, able to set up the most complete of several White Knight shops. To do so, he and his new Printer's Devil, scientist and fellow-resident Lewis E. Walkup, commandeered an unused broom closet (!) in the basement of their building.

When the Kamehameha School dismantled its teaching printery, which had produced books as well as journeyman printers, the two Arcadians bought two cabinets of type and a small C&P platen press for long runs. They later purchased more type, until they had eighty-five fonts.

Among the thirty-one examples of the White Knight Press's work given to The Club are poems by Helen E. Dalton and Robert D. Fitzgerald; James Michener's *Testimony*, his credo and a summary of the influential books of his youth; the (1839) *First Press in the South Seas*; *A Frenchman in Hawaii, 1796*; *Captain Cook and Benjamin Franklin* and *Christmas in Hawaii, 1817* by Peter Corney. (Corney helped fellow-pirate Hippolyte Bouchard raid Monterey the following year.) There is also present Grove Day's own auto-bibliography, *What Did I Do Right?* Besides discussing his published works, he cites those personal literary "ghosts" that all of us who write have lurking about—unsold books and aborted book projects. (By 1974, Day had, literally, burned nine of these unpublished works!)

In almost twenty years of active operation, the little press turned out what

its proprietor rightly considers to be a notable production of both job items and literature/history. By 1990, however, the whole shebang was sold off to typographical designer Barbara Pope. Why? My friend Grove explained as he signed off his letter with an *aloha*: "I miss the fun of setting a stick or two of type and running off a variety of creations but, at age 89, my fingers can no longer manage a page of justified six-point Melior."



Richard H. Dillon, like A. Grove Day, "has become the dean" of California historians. Among his many published works are several for The Book Club of California, including *Texas Argonauts: Isaac H. Duval and the California Gold Rush*. He has served on the Club's Board of Directors as well as on the Publications Committee, and was President in 1977-79. Presently he is working on a history of the Napa Valley. A special exhibit of the works of Richard Dillon was presented by The Club in the Spring of 1991. He lives in Mill Valley.

My "Chinese" San Francisco DEUX

Mary Tanenbaum

The San Francisco that I left about fifty years ago, when I married a New Yorker, seems to welcome me back with open arms. I feel at home here; returning as a resident, having inherited an apartment on Nob Hill, is an idyllic experience. There are changes, of course, both in the City and in myself, but happily they are sometimes parallel.

We both, the City and I, have become far more sinicized. San Francisco now has a major Asian art museum, located in Golden Gate Park; when I was growing up, the only Asian art one saw, apart from Gump's on Post Street, was in a few select stores in Chinatown. I, too, have become more "Chinese"—as art collector, writer, and member of the art committee, in New York, of the China Institute.

I have long felt that I owe my father an apology, in benign and beautiful San Francisco. When I was an ignorant and conceited teenager, he would rave, from time to time, about the City and its extraordinary assets and how "world travelers" reported there was nothing to compare. I used to listen, as somehow duty-bound, though furiously arguing his points, silently, to myself. "How can this be, this little hamlet?" I'd say to myself. "How marvelous must be places like London, Paris, Rome!" But now that I've seen London, Paris, and Rome—with their flatness and their antiquity—I'll say Dad was right, and I'll take San Francisco, with its climate, cleanliness, and combination of land and sea that cannot be matched the world over.

From my studies at the China Institute, I feel that the San Francisco interplay of land and sea is a grand example of a major Chinese concept, that of the Yin and Yang. And I think it is quite fascinating that, although writings and paintings explore this concept in China, it is to be *seen*—in San Francisco!

Wallace Stegner, author and former Director of Creative Writing at Stanford University, comments in his last book, *Where the Bluebird Sings to the Lemonade Springs*, that China has been contributing for a long while to a fusion in the Bay Area.

The fusion of the Yin-Yang interpretation with San Francisco's topography gives us an interpretation of our lives—a matter far more important than just enjoying the view for the view. It elevates the sight of land and sea to the stratum of philosophy.

One evening, a distinguished Chinese scholar observed the view of land and sea from my apartment. Subsequently, I got a call: "Would it be possible for the Director and the Administrator of the Shanghai Museum to visit your apartment?" The call was a prelude to a memorable afternoon. The two colleagues could not have appeared more disparate. One was tall and thin, dressed Western style with a colorful tie, chatty in English; the other was short and stocky, dressed in traditional Chinese style, monosyllabic in Chinese. How can they collaborate when they appear to be so different?

The degree to which sinicization has progressed in San Francisco is also illustrated by the growing numbers of Chinese restaurants. Now all over town, they line Geary Street and Clement Street. They are on the Embarcadero and on the Battery. And Chinese are going to them. When I used to live here, there were two or three reputable Chinese restaurants, and all were in Chinatown. I remember my Dad's asking, after a meal he had apparently not too much enjoyed, "What do you see in all this Chinese stuff?" It was with great glee that, when I got to New York, I discovered that the major Chinese culture sponsors and Chinese art collectors were—the Rockefellers!

In the old days, I was drawn to Chinatown for its mood, its exoticism. Today it has become touristic and comparatively unattractive. But there are individuals today who more than make up for the deteriorating street scene. One of them is Joe Yuey, who has a hideaway up a flight of stairs, over his world-famous restaurant, the Imperial Palace, at 919 Grant Avenue. Joe is a well-known art collector who takes credit for having convinced fellow-collector Avery Brundage to leave his treasures to the City of San Francisco, where they became the nucleus of the Asian Art Museum in Golden Gate Park.

One day I was visiting with Joe in his upstairs hideaway. Suddenly, he drew attention with a gentle pat to a celadon porcelain on his desk. "These are my

'friends of winter,' he announced. I knew what he meant; there is an ancient and very popular concept of "Friends of Winter," who remain close to us long after "fair-weather friends" have disappeared. They are the pine, the bamboo, and the plum. The first two do not lose their leaves in winter, and the plum actually flowers in the wintertime. Can we do the same? Can we flower in our wintertime?

Another major benefit of resumed residence in San Francisco is the resumption of old friendships, by which I mean friendships that go back half a century. One time recently I asked Fran, "How old were we when your parents rented that house in Palo Alto, and of course I hogged the tennis court?" Her answer was, "I guess we must have been about eight years old."

Friendships of nearly the same vintage exist, even in our apartment house. There is Joan, who lured me up a tree in her parents' back yard as a young teenager, to smoke my first cigarette. There is Aline, who shared my Paris stop during my first trip to Europe in 1937. And there is John, whose brother Joe I used to date in the mid-thirties. Reestablishing relationships with these people is like turning back the clock over fifty years!

Our apartment itself is superb. Panoramic vistas greet you at the door, glimpsed through glass walls over an outdoor balcony. The panorama picks up the Transamerica Tower on the left, Nob Hill at center stage, and concludes with Twin Peaks on the right. From the rear, for those who prefer it, is a vista of the Bay. The apartment gives me an opportunity to be again the San Franciscan, while at the same time exploring my Chinese enthusiasms. And when I look out at Nob Hill, I can be, once again, the child visiting with Grandma at the Huntington, and the teenager, whirling around the dance floors of the Fairmont and the Mark in the foxtrot, rumba, and waltz.



Mary Tanenbaum's article *My "Chinese" San Francisco* appeared in the Winter 1985 issue of *QN-L*. She has been a journalist since her graduation from Stanford in 1936. Her first work was book reviewing with Joseph Henry Jackson for the *San Francisco Chronicle*, and her articles on books, travel, fashion, and personalities have appeared since in the *Chronicle*, the *New York Times*, the *New York Herald-Tribune*, and *The Christian Science Monitor*, where many of her essays on Chinese culture were first published. She joined The Book Club of California twenty years ago at the suggestion and with the sponsorship of David Magee. With her husband, Charles Tanenbaum, she is the 1993 recipient of the *Warren R. Howell Award*, Stanford University Libraries. The Book Club welcomes Mary and Charles back to San Francisco.

The Rounce & Coffin Western Books Exhibition: An Archive of Distinction

Michael C. Sutherland

In 1931 a group of friends who shared a love of fine books and fine printing founded what became the Rounce & Coffin Club. Its early members are a *Who's Who* of Los Angeles gentlemen whose contributions to the book world are well known and impressive. Gregg Anderson, Grant Dahlstrom, Saul Marks, Lawrence Clark Powell, Ward Ritchie, Joseph Simon, and Jake Zeitlin started a social club, but as their number grew, the members began searching for an activity that would focus and sustain the organization. The ultimate solution was the annual Western Books Exhibition.

The idea for the Western Books Exhibition was conceived at a Rounce & Coffin Club meeting held on February 21, 1939, and the first show opened two months later on April 25, 1939, at the Art Center School of Los Angeles. And, except for a few years during World War II, it has continued to the present. The 1993 show, which is the fifty-second such exhibition, currently is traveling to public, private, and university libraries throughout the West. The basic purpose behind the show is to encourage and reward high standards of book design and printing throughout the western United States. As of 1994, a new rule states that, "From now on books must be *designed and published* in the western United States only. The actual manufacturing process can take place anywhere in the world." Each year a *Call for Books* is issued in early December, and judging takes place in January. Books not chosen for the exhibition are returned to their submitters immediately.

Books selected for inclusion in the exhibition begin an eighteen-month tour to nearly thirty exhibitors. By April, two "units" of the show are ready to be exhibited. One begins its tour at Occidental College in southern California, and the second begins its journey at The Book Club of California's headquarters in San Francisco. Submitters must comply with the rules set out in the *Call for Books* and send two copies of each title they wish considered to the Rounce & Coffin Club's headquarters at Occidental College in Los Angeles. If the book is accepted, one of the copies can be returned when the show has completed its tour, but the remaining copy becomes the property of the Rounce & Coffin Club and is placed in the club's Western Books Exhibition archive. For this reason, and because of the continuing nature of this event, this collection has

become an archive of distinction, representing the works of the foremost printers, designers, binders, and book artists from throughout the West. It is particularly rich in examples of fine printing from northern and southern California.

It is impossible to describe all the wonderful items in this archive, but one cannot resist the temptation to point out a few at random. The 1958 exhibition featured a two-volume boxed edition of a book by Tom Lea on the King Ranch in Texas. It featured maps and drawings by the author, and it was designed by Carl Herzog. A trade edition was published in Canada by Little, Brown, but the first American edition was limited to 3,000 copies and was copyrighted to the King Ranch. In true Lone Star State fashion, the first line of the colophon states, "THIS BOOK was designed, printed, and bound in Texas." The first Western Books Exhibition contained two Book Club of California publications, submitted by different printers/publishers. Edwin and Robert Grabhorn produced *An Original Leaf from the Polycricon printed by William Caxton at Westminster in the year 1482*. The paper and two-color presswork of this sixty-page item seem as crisp and clean today as the day it was issued. Alas, the archive copy either did not contain an original leaf or it was subsequently removed—this information is lost to the ages or buried deep in the Rounce & Coffin Club's dusty correspondence files. The other Book Club publication submitted for the 1939 judging was one printed by the University of California Press. Copies of Clarence King's *The Helmet of Mambrino*, with an introduction by Francis P. Farquhar, were bound in half vellum with marbled boards, and designed by Samuel T. Farquhar and Amadeo R. Tommasini. A year later The Book Club's "leaf book" entry fared better. *An Original Issue of "The Spectator" Together with the Story of the Famous English Periodical and of its Founders, Joseph Addison & Richard Steele* by Eric Partridge has managed to retain its tipped-in original leaf. This title, too, was published by the Grabhorn brothers in a limited edition of 455 copies; the archival copy, like so many of its companion volumes, still retains its "mint" condition status.

Although the Grabhorns and The Book Club of California are well represented in the Western Books' archive—in fact, it is Book Club policy to submit copies of its publications every year—others deserve mention, too. Many items designed and/or printed by Ward Ritchie seem to fit the definition and the spirit of the word "plethora." Richard Hoffman's works abound, as do the creations of Grant Dahlstrom's Castle Press, which in later years include the subtle, seemingly effortless designs of the late Elva Marshall. Dawson's Book Shop is well represented also. Over the years their scholarly series and publications have been the showcases for many fine presses in the southern California area.

For the last fifty-two years the club members and its Board of Governors

have wrestled, sometimes heatedly, over the question of the definition of a book. What is the minimum number of pages that differentiates a *book* from a *pamphlet*? Must a book have a *title page*? Can a shower cap be a *binding*? These friendly arguments still rage, but in the last few years more and more non-traditional examples of bookmaking which ignite this type of dialogue have found their way into the Western Books show and its subsequent archive. In 1982 a work titled *Half Off* by Mimi Pound was included. Its content was clearly in "book format" but it was bound, albeit ingeniously, in a lace and plastic shower cap. Currently, the 1993 Western Books Exhibition displays a cleverly made segmented paper box containing fortune cookies, each with its printed message, which goes under the provocative title *Fortune Ate Me*. These are unusual departures from traditional formats, but they fall into a category known today as artists' books. Many of these are eligible for the Western Books judging, but their very limited quantities and their frequently high prices often prohibit their submission.

More traditional examples of artists' books are those done by Harry and Sandra Reese at the Turkey Press in Santa Barbara. They produced *Five Meters of Poems* by Carlos Oquendo De Amat, translated by David Guss in 1986, which appeared in the 1987 Western Books Exhibition. Publications like these are a bridge between the traditional book form and its modern non-traditional relatives. Student publications, too, often receive recognition in the Western Books Exhibition. Kitty Maryatt and her students in typography frequently turn out beautiful, non-traditional typographic designs and bindings under the academic wing of The Scripps College Press. A good example of one of their publications is the 1990 edition of *Fabrications*. A beautifully designed accordion book, it makes use of rich color and bold graphic design to make a striking statement for the book as a purely creative art form.

The controversy between traditional and non-traditional formats, or what *is* and *is not* a book, will probably continue far into the future. Each side has a brilliantly talented army of followers ready to fight for their respective causes. And the Western Books Exhibition archive will continue to reflect this "book lovers' saga," if you will. Each year another group of that year's best books will take their places alongside their predecessors. The Western Books archive encompasses all kinds and types of works by well-known, established bookmakers and by those who are just beginning. Represented, too, are those hobbyists who merely "dabble" in book production. Nevertheless, the mix is unique, and it is certainly a collection of books not found together anywhere else. Perhaps historians of modern bookmaking and those who wish to take book production in new directions should avail themselves of this resource. Most of the annual

Catalogs are still available through libraries or the Rounce & Coffin Club. Some of these are bibliographic marvels on their own, but all of them together provide a chronological index to the last fifty years of modern fine printing in the western United States. The archive itself is kept in the Special Collections Department at Occidental College, and the headquarters for the Rounce & Coffin Club is located there also. The curator there is more than willing to allow access to the archive and to the club files for qualified researchers/visitors.

As the Western Books Exhibition continues to be mounted and routed year after year, its archive will also continue growing and reflecting the changes in the industry from which it takes its nourishment. These will be reflections of both the positive strides forward and some steps sideways if not sometimes backward. Yet all the items which make up this very special archive, when taken together, form a permanent record of and a stunning monument to a most distinguished, intellectually diverse, and civilized profession—the art and craft of printing.

Michael C. Sutherland is Special Collections Librarian at the Occidental College Library, Los Angeles, and Secretary/Treasurer of the Rounce & Coffin Club. He lives in Burbank.



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Gifts & Acquisitions

From members and booksellers Robert and Lynne Veatch of Smithtown, New York, we have received a copy of *The Art of the Type Specimen in the Twentieth Century*, published by The Typophiles, 1993, for which the Veatches are the sole distributors. This is the catalog for an exhibition held at the ITC (International Typeface Corporation) Center in New York from March 1 through May 21, 1993. It includes learned essays by David Pankow and our own John Dreyfus. The exhibition and this booklet are a sad *in memoriam*, so to speak, of a now-lost art form that was promoted and supported by all of the great type foundries here and in Europe. This well-printed booklet is illustrated with notable examples of typographical broadsides by designers like Peignot in Paris, Zapf, Klingspor, and Renner in Germany, and Bruce Rogers, Goudy, and Dwiggins in America. The current tick-tick of today's computers echoes like the muffled drum-beat for the last of the great foundries and type designers of only yesterday. Our thanks to Lynne, who sent this booklet with a gracious note.

Again, and once again as regular as ever, Toni Savage, our broadside contributor from Leicester, England, has sent us his latest—now numbering 395! With this fine batch of contemporary poems, he has included one small eight-page booklet, titled *Lost*, by Ernest Collyer, with drawings by Robert Tilling, R.I.; it is numbered 64 of 100 copies. Another plus is a New Broom Press printing of *Lobotomy*, a poem by Club Member Alix Weisz, with illustrations by Rigby Graham. This is a charming booklet, numbered 52 of 120, and thanks to all concerned for it.



Our thanks to member Adela Roatcap, who has just given The Club the recent catalog issued by Pickering & Chatto (1993), No. 708, *William Pickering and his Successors, 1820-1900*, with an Introduction by John Porter.

In 1977, we had the pleasure of exhibiting the complete collection of the Pickering Diamond Classics that was then owned by member Elizabeth Bell. When that collection was finally sold after her death, we managed to get a few of the choice items for our collection. The edition of *Horatius*, 1820, is the first use of cloth for a binding. We also have an example from their Shakespeare series, one issued in wrappers; and finally, our acquisitions include the incredible *First Six Books of Euclid*, in which colored diagrams and symbols were used to teach Euclid, as written and compiled by Oliver Byrne in 1847. According to Ruari McLean in his *Victorian Book Design*, "this is one of the oddest and most beautiful books of the whole century." The designs really are so astonishing that

some time in the 1930s your librarian used this book (I owned it then) to fascinate a class of art students at the San Francisco School of Fine Arts (now the San Francisco Art Institute) with these apparent examples of "Mondrian"—whose work seems to be prefigured in these pages.

Our thanks to Adela for this good addition to our reference collection.



The Club has just acquired *Matrix No. 2*, a reprint of the famed publication by The Whittington Press in England. This is now the second of their reprints we have purchased.

Matrix is a contemporary report on modern book making and the work of avant-garde book binders, not unlike the great publications of the 1920s and 30s. *The Fleuron*, for example, was printed and published in England between 1924 and 1931; it used similar inserts by then-famous printers. It was followed by the twenty-volume *Colophon*, printed in the United States (1930-1934) and *The Dolphin*, printed for the Limited Editions Club in three volumes (1933-35 and 1938). The Club owns all of these.

Matrix follows somewhat in the tradition of the outstanding books just mentioned and deals with the latest in printing and publishing. In spite of the cost of each issue, however, they apparently cannot justify a hard binding. And, too, how contemporary is each production? In No. 2, for 1928, they have reproduced broadsides and facsimiles that appeared from 1932 to 1937. Was '28 a bad printing year? All of the former book journals mentioned were hard-bound and all were devoted to "what was new" then!



We have just acquired a notable small two-volume work on Robinson Jeffers by The Yolla Bolly Press. The first volume, written by one of Jeffers's twin boys, Donnan Jeffers, is titled *The House that Jeffers Built*, and the second, written by the other twin, Garth Jeffers, is *Memories of Tor House*. These two volumes are bound in German cloth over flexible boards, each with an original wood engraving by Rik Olson, and both are housed in a matching slipcase with spine labels.

We believe these two books are a fitting addition to our library. The Club first published Robinson Jeffers in 1925 with his contribution to *Continent's End*. Then in 1928 the Grabhorns printed his *Poems* for us, and in 1940 Jeffers wrote the Foreword to D. H. Lawrence's *Fire and Other Poems*, printed for The Club, again, by the Grabhorns. And last, in 1956, Malette Dean printed for The Club Jeffers's *Themes In My Poems*.

In expressing our thanks in the last issue to Jeffrey Thomas for giving us a copy of the Gehenna Press bibliography, we neglected to mention that Leonard Baskin's first appearance in print in San Francisco— if not on the Pacific Coast— was with the late Henry Evans's Peregrine Press and published by his Porpoise Bookshop in 1960. This item, limited to one hundred copies, was issued unbound in a folder and consisted of six engraved portraits: George Stubbs, William Morris, Albrecht Altdorfer, Jacopo da Barbari, Andrea Mantegna, and Vittore Pisanello.



For our reference collection we have acquired a copy of *Plain Wrapper Press, 1966-1988*, an illustrated bibliography of the work of Richard-Gabriel Rummonds, with bibliographic descriptions by Elaine Smyth (who had access to Rummonds's own collection of his imprints) and with a Foreword by Decherd Turner, who writes: "This book is a profile of a bibliographic explosion. Richard-Gabriel Rummonds blew sky-high the gentle quietism and limp boredom of the private-press world." In an incredibly short period of time, the Plain Wrapper Press had an exciting first "one-man" show in New York and another in London. Both shows received fantastic reviews and suddenly Rummonds and his Press in Verona, Italy, "were made"! This book was printed by our W. Thomas Taylor in Austin, Texas, with color illustrations expertly printed by our David Holman at his Wind River Press. A special slipcase has been made for it so that it can include several original small Plain Wrapper Press printings.



From the estate of Norman Strouse, The Club has received a bequest sufficient to allow us to purchase a good example of a Cobden-Sanderson Doves Press binding. The book is *Ulric the Farm Servant*, by J. Gotthelf, with an Introduction by John Ruskin, printed by George Allen in 1888, and bound at the bindery in 1907. It is handsomely housed in a full leather pulloff box, which was unfortunately badly rubbed and scuffed, but which has now been restored by your librarian. (See Barbara Land's note on the binding *per se*, below.)

The Ruskin connection is a happy one. Some while ago, Norman Strouse, at his Silverado Press in Birmingham, Michigan, printed a Ruskin letter he owned to "My Dear Tinie" (a letter of twenty-one pages). In 1962, Leonard F. Bahr, at his Adagio Pres, reprinted this letter with an introduction by Norman under the title *The Contemptible Horse*.

Norman's collecting and love affair with the work of Cobden-Sanderson

encompassed not only his printing, but also the bindings made by and designed by C-S at his Doves Press bindery, which he collected in depth. Note: All of the original pencil designs made by C-S are at The Huntington except the one original pencil design that Norman gave The Club some years ago.

The Book Club has purchased for its collection of early San Francisco printing a copy of Bret Harte's *The Lost Galleon and Other Tales*, printed by the firm of Towne and Bacon, a notable local and contemporary printer. This first edition from 1867 is in reasonable condition and is listed in The Club's 1914 opus, Robert E. Cowan's *A Bibliography of California and the Pacific West*, on page 104. Such an example of American literary endeavor, printed by an important local firm, is a worthy addition to our library.

— *Albert Sperisen*

The Book Club has recently purchased a copy of *Ulric the Farm Servant*, bound by the Doves bindery in tan morocco with typical flowers of heart-shaped forms with small circles joined by lines. The design is very reminiscent of the other finished Doves binding in The Club's collection, which is on a copy of the Doves Press *Lucrece*, in blue morocco using the smaller heart-shaped ornaments with the line and circle borders. The tooling is very typical in both items, and they are wonderful examples of the binder's art.

— *Barbara Land*

Serendipity

Missives and omissions. A note from Peggy Gotthold at Foolscape Press in Berkeley reminds me that "For the record, Lawrence Van Velzer and Peggy Gotthold are *equal* partners at Foolscape Press, sharing the tasks of editing, composition, printing, and binding." *QN-L* hastens to oblige and to record that their recently published edition of Petrarch's *Phisicke Against Fortune* is a splendid job of work.

WEL

Early this past December, Club member Joyce Wilson was informed that the 36-line Bible would be tested by the cyclotron at the Crocker Nuclear Laboratory at the University of California at Davis. William Scheide, whom Adrian and Joyce Wilson had met when they lectured at Princeton, would bring the copy, attributed to Johann Gutenberg's press, from his splendid private library there. At the cyclotron, the Wilsons had arranged for and had been pre-

sent at the testing of two Gutenberg 42-line Bibles, some fifteenth-century printing by Laurens Janszoon Coster, fragments of the Dead Sea Scrolls, and other ancient documents. In 1983, when Adrian received a MacArthur Prize Award, a grant for the furthering of this work was made by the MacArthur Foundation directly to the Crocker group—\$15,000 a year for five years.

The letter informing Joyce Wilson of the forthcoming testing of the Scheide Bible requested her to be present for the occasion because a ceremony of some sort was to take place. In the “cave” where the testing was done, a brass plaque carrying this statement was affixed to the wall:

The proton milliprobe in this room is dedicated to
Adrian and Joyce Wilson,
inveterate explorers of the art of printing
and supporters of research into its origins.

A wonderful acknowledgment and a splendid tribute to Joyce and to the memory of Adrian.



My personal copy of *Victor Hammer and The Wells College Press* has just arrived through the watchful efforts of Alan Dietch. It is a handsome booklet in heavy wrappers, “Printed in homage by Michael and Winifred Bixler” in two colors and with some lovely examples of Hammer’s American Uncial typeface. The Foreword is by Professor Bruce Bennett, Director of the Wells College Book Arts Center, and Robert Doherty, Printer-in-Residence, and there is an Introduction to *The Stamperia del Santuccio* by Carolyn Reading Hammer. It is a fine and concise testament to a great printer’s achievements. The edition is limited to 500 copies and may not come to our members’ notice in the usual course of things. If interested, contact Alan at 696 Gull Avenue, Foster City, CA 94404. There are a few vexing typos, notably a wayward semi-colon in line two (so early!) of the Introduction, and an excessive scattering of semi-colons throughout, for that matter. At least to this editor’s taste.

Or is punctuation sometimes a matter of taste or evolving style? Yes, we learn in the newly published *Ultimate Last Word on Punctuation* from the University of California Press: *Pause and Effect: An Introduction to the History of Punctuation in the West* by M.B. Parkes, Lecturer in Palaeography, Oxford University. “For example, in 1830 Samuel Taylor Coleridge commented on a passage from Daniel Defoe’s *Robinson Crusoe*, which he describes as ‘worthy of Shakespear; and yet the simple semi-colon after it, the instant passing on with-

out the least pause of reflex consciousness is more exquisite & masterlike than the Touch itself.' Coleridge was using the 1812 edition of Defoe's work, in which punctuation had been heavily revised by a contemporary editor; early editions of the work have a comma not a semi-colon." Book collectors will enjoy as well as employ this excellent reference work which also contains an abundance of plates, usually facsimiles of historic texts from Antiquity to the present day. The price is \$55 and there is an 800 number: 822-6657. While you're about it, ask for a catalog and have some fun with the book titles—the following merely a sampling from the current list: *I Heard It Through the Grapevine* by Patricia A. Turner, *Unbearable Weight* by Susan Bordo, *Unfinished Conquest* by Victor Perera, *I Was Interrupted* by Nicholas Ray, and *The Morning After* by Cynthia Enloe. The titles may have a Berkeley spin but the books are shipped from Ewing, New Jersey, these days. Which, now that I think about it, has a Berkeley spin too.

More from Berkeley and from Michael Osborne and Norman Clayton's One Heart Press, successor to long-time *QN-L* printer Wesley Tanner. It is a work that persuaded Congress to create Yosemite as a park and that also served as the manifesto and outline for the formation of our National Park system. Its title is *Yosemite and the Mariposa Grove: A Preliminary Report, 1865* by Frederick Law Olmsted, with an Introduction by Victoria Post Ranney, illustrated by Wayne Thiebaud, designed by Osborne and Clayton, and bound by Klaus-Ullrich S. Röttscher. Of the 450 copies, an unsigned copy is \$85 and the signed (Ranney and Thiebaud) version is \$125 plus tax and \$4 shipping. Order from Yosemite Association, P.O. Box 230. El Portal, California 95318. (209) 379-2648. And *QN-L* sends a doff of the hat to Michael and Norman.

Our 1992 Christmas Roxburgher party at The Book Club was followed by a lovely evening at the apartment of James Linden whose *con Amore Valenti Angelo* was then just off-press. Our 1993 party, again at The Book Club, was a special evening to celebrate a pantheon of our Book Club printer-members, at least those who were willing to say a few words. Peter Rutledge Koch is preparing a catalog for his 1995 Retrospective, jointly hosted by New York Public Library and San Francisco Public Library. A solo exhibition of his books is scheduled for Harvard's Widener Library in Spring, 1995. Andrew Hoyem, Arion Press, shared some magnificent examples of *A Lie of the Mind* by Sam Shepard, illustrated by Stan Washburn; *The Art of English Shooting* by George Edie, reissue of the rare edition of 1775; *The Case of the Wolf-Man* by Sigmund Freud, with etchings and woodcuts by Jim Dine; and *A Christmas Carol* by Charles Dickens, with illustrations by Eda Appleboorg. Bruce Washbish, Anchor & Acorn Press, shared some 1993 projects, among them a folio-sized *Pied Piper of Hamelin* with

illustrations by Wolfgang Lederer; *Mark Twain and Thomas Nast*, the first known collaboration of these friends; and *The Nicene Creed*, contrasted in six languages with Commentary and assistance by Adela Roatcap and Lawrence Prast. Robin Heyeck, The Heyeck Press, displayed a gorgeous *Suminagashizome* by Tokutaro Yagi and commented on the in-progress *The Book of Summer* by Frances Mayes. And we were treated to remarks by Jack Stauffacher on Horace; by Jim Wehlage on a Lehman Brothers project, wine labels and Christmas cards, and, as a special fillip, on sample letterpress invitations to the LucasArts Christmas Party, an event that some celebrities might kill for (or at least counterfeit the invitation). Wehlage demonstrated some of his techniques to make counterfeiting impossible (and *unthinkable*). We thank John Crichton for putting the event together and for presiding in elegant fashion.

QN-L is delighted to publish in this issue Mike Sutherland's article on the change in Rounce and Coffin's rule for the Western Books Exhibition. "From now on books must be *designed and published* in the western United States only. The actual manufacturing process can take place anywhere in the world." A recent note on an entirely different matter arrives from August Frugé, emeritus Director of U.C. Press, but in a postscript he muses, "The Rounce & Coffin notice is amusing in another way. Thirty or more years ago I proposed the precise rule change they are now making and was shouted down." Book Club members may wish to make a special effort to view the 1994 Western Book Exhibition that will be mounted at The Book Club in the summer. Your comments are welcome for publication in QN-L!

This editor is sorry to have missed the publication party for *25 Years of the Weather Bird Press* (\$115 trade and \$165 deluxe) which took place at Jeff Weber-Rare Books (1923 Foothill Drive, Glendale 91201) in December. "Refreshments served. Books consumed." reads the announcement. *Bon appétit!*

—Harlan Kessel

Book Review: In Brief

Matrix 13, The Whittington Press

My personal copy of *Matrix 13* has just arrived—it is Christmas all over again! Why? The cover of this 234-page volume and eight of its pages are *en pochoir* by Peter Allen. There is an insert colored by the "aqua-type" at Epinal, an article by Roderick Cave on Gordon Craig, and sixteen of Craig's wood-engravings! Here is Maureen Richardson's "Paper Makes Money Makes Paper"—all about recycling shredded Bank of England notes, with a tipped-in sample—and the

second installment of an article on ceremonial Chinese papers including seven luscious samples. Sebastian Carter's "A Printer's Dilemma: Introducing *A Printer's Dozen*," is followed by John Randle's review of two new poems by Philip Gallo: "What T. S. Eliot did for cats, Phil Gallo has surely done for printers."

I am charmed and yet chagrined: my copy is one of the 835 bound in "stiff covers." I lust mightily after one of the ninety "quarter-bound in Oasis leather and paper marbled by Colleen Gryspeerdt." *Matrix 13* is set in Caslon, Goudy Modern, Van Dijck, and Cochlin, and is printed on a creamy Sommerville Laid and fine Zerkall mould-made papers. Is it expensive? Should we—avowed lovers of the book beautiful and the poetry of handsomely printed and illustrated pages, confirmed seekers after the history and lore of type—put our money where our mouths are? You betcha! I am reminded, yet again, of William Carlos Williams's poem, a paean to another art, which, let's get it right, may share some of its generous "soul" with printing:

*It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.*

Matrix has been published for the last thirteen years by John and Rosalind Randle at The Whittington Press, Lower Marston Farm, nr. Risbury, Leominster, Herefordshire, HR6 0NJ, England. Write for a prospectus. They deserve our congratulations for a job well done.

—Adela Spindler Roatcap



Michael Harrison, past president and current director, celebrated his ninety-sixth birthday last December by typing library cards, now numbering almost seven hundred thousand, for his twenty-thousand-volume library of western history. Mike and his late wife, Margaret (Maggie), began to amass this library when Mike joined the National Park Service after serving in the armed forces during World War I. (See "How To Build a Poor Man's Library," *QN-L* Vol. 35, No. 1 Winter 1969, and "Life with a Bibliomaniac," *QN-L* Vol. 45, No. 3 Summer 1980.) The complete library will ultimately be located in the UC Davis General Library. To honor Maggie and Mike, a group of friends and UC Davis placed three park benches outside the newly expanded library and erected a plaque which reads: "This seating area is dedicated/in honor of/Margaret B. and

Michael Harrison/whose generosity has greatly enriched the UC Davis Library/This plaque is placed by their grateful friends/November 1993." The QN-L joins this salute to Mike and Maggie.

The Oscar Lewis Award, 1993

The Board of Directors at their January meeting approved the recommendations of the Award Committee for the 1993 Oscar Lewis Award. The Committee received a number of nominations from Club members and proposed that two awards be made, one in the field of Western history and the second for fine printing.

For his contributions to the Western history field, the honor goes to Albert Shumate, and for fine printing, Ward Ritchie has been chosen. Each of these recipients has had a long and distinguished career and is well known throughout the book community. Both have made contributions to the publications of The Book Club of California.

Ward Ritchie, working in Southern California, has established himself as the Dean of California's fine printers. The Book Club bibliographies show that his first printing for The Club was in 1939, the *Moral Distichs* of Cato. Mr. Ritchie has printed, designed, or written more than ten volumes for The Book Club. His book on François-Louis Schmied, with whom he studied, as well as his *Kelmscott, Doves, and Ashendene: The Private Press Credo*, are fine examples of his genius.

Albert Shumate has covered the field of Western history with many books of great interest. His contributions to The Book Club's publications have been numerous, and began in 1957, when he edited a Keepsake, "Resorts of California." A long list of historical books is to his credit. Among the memorable works of this prolific author are *The California of George Gordon* (1976), *Rincon Hill and South Park* (1988), and his most recent work, *The Stormy Life of Major William Gouverneur Morris in California and Alaska*. Dr. Shumate continues to add to our lore of the West.

On February 14, 1994, the presentation of awards to the two honorees was made at an open house at The Book Club.

Nominations for the 1994 award are now being sought from members of The Club. The deadline for their receipt is October 1, 1994. There are many worthy candidates for this honor; please give the Committee your choice as early as possible.

— Harold Wollenberg
Chairman, Oscar Lewis Award Committee

A Wish List of the McCune Committee of Vallejo

The City of Vallejo and The Book Club of California were the beneficiaries of two great gifts from Dr. Donovan J. McCune, a long-time member of The Club who died in 1976. His will left the residue of his estate to The Club. This substantial bequest established an endowment fund, the income from which greatly helps The Club. To the City of Vallejo, Dr. McCune left his fine library, which included a complete collection of The Club's publications through 1970 (BCC 1-135). Long inaccessible, the collection is now open to the public through volunteer effort. Its committee desires to have a complete set of The Club's books for the benefit of bibliophiles and to promote the art of the book. The McCune Committee joined The Club in 1990 and has acquired all titles since then. The Club itself donated some other missing titles from its own inventory. By other means all except twelve titles have been acquired. Anyone wishing to sell or to make a tax-deductible donation to the Collection is asked to contact McCune Committee member Alfred Newman at 1414 Mariposa Street, Vallejo, California 94590, telephone (707) 642-9091.

The twelve needed books:

Rezanov Reconnoiters California, 1806..., 1972 (BCC 140)

California as an Island, 1972 (BCC 141)

A Leaf from... The Coverdale Bible, 1535, 1974 (BCC 145)

Four Lectures by T. J. Cobden-Sanderson, 1974 (BCC 147)

The Gold Digger's Songbook, 1975 (BCC 148)

San Francisco 1806-1906..., 1975 (BCC 150)

William Caxton and his Quincentenary, 1976 (BCC 152)

Images of Chinatown, 1976 (BCC 153)

Valenti Angelo, Author-Illustrator-Printer, 1976 (BCC 154)

A Leaf from the 1583 Rembert Dodoens Herbal..., 1977 (BCC 156)

Letters to Elizabeth, 1981 (BCC 157)

Thomas Bewick & The Fables of Aesop..., 1983 (BCC 175)

The Winter Book

The Winter Book for 1993 is *Charles and Kathleen Norris: The Courtship Year*, a selection of letters edited and introduced by Dr. Richard A. Davison, designed

letters from 1908-09, when Charles Norris ventured to New York and his fiancée, Kathleen Thompson, remained in San Francisco. The letters contain absorbing commentary on the life of the times, fascinating personalities, and revealing glimpses into the natures of two young people who were soon to be at the height of the literary world. The story told by the letters, through Dr. Davison's thoughtful arrangement and his insightful commentaries, resembles a novel. The edition is limited to 400, and is embellished with reproductions of contemporary photographs of New York and San Francisco. Don't miss this thoroughly appealing book.

— Publications Committee



Erratum

In the Winter 1993 *Quarterly News-Letter*, on page five of "Norman E. Tanis and the Santa Susana Press," by J. Anthony Gardner and Joseph D'Ambrosio, Carl Haverlin is described as "retired president of the Book Manufacturers' Institute." He was, rather, retired president of BMI, Broadcast Music Incorporated. We apologize for this editorial error.

THE FEATHERED SERPENT *sheds its skin!*

WE'VE FOUND A HOME which will serve for the next two years, a warehouse space in Bel Marin Keys (that's Novato), but still dreaming of a place in the country for the long term. The presses are up and running and so are we. Our new computer has expanded our capabilities: now we are able to create plates for photo etchings as well type and line art. We're excited about the possibilities! All are invited to give us a call; we'd love to give you a tour and talk about books. We look forward to working with Roxburghe Club members on their joint meeting Keepsakes—now is the time to plan.

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